

TAKING AN AXE

TO SPECTATORS,



CONSUMERS, &

OTHER ROCK 'N' ROLL ADDICTS!

WANKERS!

# INCENDIARY

NO.2

30p

It's outrageous!  
Outrageously dull!

WELCOME to the rock n' roll impotence extravaganza! And your host tonight, Ladies and Gents:  
Heeeeeere's Johnny!

(Cut to man in tuxedo and black bow tie, emerging  
from schlock-type scenery and glitzy props.)

"The mist of rebellion is used not only as a selling point, but to hide the absense of real threatening activity."

(Cut to crowd - row upon row of well-dressed  
people, all clapping loudly, with looks of  
agreement upon their pampered faces.)

"Punk is now both gimmick and crutch - people claim to be 'real punk' for commercial reasons  
and/or to prove something - a concerted cry for attention. So busy are these pretenders,  
acting out their pathetic punk games, proving that they are really rad, man, that they have  
forgotten the only criterion:

DOES IT THREATEN THE STATUS QUO?"

(Cut again to crowd;  
eagerly applauding.)

"In the arena of alternative music, the status quo is preserved through constant reference  
to the myth 'we're doing something, aint we' - the impotence of this 'something' renders it  
totally worthless. Further more, it renders its practisers worthless."

further hullaballo and merry-making.)

"The pretence of radicalism is clung to by the alternative, independant scene in an effort to  
hide their natural conservatism, when they were born in a moment of uncompromising  
revolution."

(Cut to the crowd; riotous  
applause, cheers, much ado.)

"Smash your record collection! Burn all those pathetic fanzines! Rip those tapes to shreds!  
Kill the local would-be punkers! Murder the local band! No more pseudo-participation!"

(Cut to crowd: Standing Ovation.)

"Oh fucking say something for yourselves!"

Throws microphone at crowd.

Someone receives a nasty cut.

(Cut to crowd. Outraged. Much shaking of fists.)

## THE JOY OF ADVANCE

INCENDIARY 2 - "taking an axe to  
spectators, consumers and other  
rock 'n' roll wankers!" No messing here,  
this man is bitter and this man is mean  
- anger exploding out all over the floor.  
"Destroy the passer-by. Even The Jesus  
And Mary Chain sound like The  
Ronettes standing too close to their  
amps..." Blood And Roses/Sonic  
Youth interviews, *venom!* Buy or look  
bloody stupid. (30p + SAE from John  
Slam, 40 Lady Somerset Rd.)  
NWS 1777

Ta, Legend, I only let my friends  
review Incendary ha ha ha!



The show is over. The audience get up to leave their seats.  
Time to collect their coats and go home. They turn round.....  
No more coats and no more homes.

# THE JOY OF being booed

In ...And booing back.

*which, our hero reduces his circulation to zero*



C O N S U M E R S ?

Clap 'em in irons! And so begins another issue of Incendiary. Before slugging everyone else off, in my usual very negative style, and it's the part of the zine I relish most, I'll just explain a few things about this issue.

At one point in time, this was to have been a clearing out issue, a purging of old articles and any leftovers from the orgy of ish 1. Fact: I'm not going to bother pushing 1000 zines simply to clear the decks. Fact: It's much easier to throw the stuff into the bin - that's all the exorcism I need. And so this has been turned into the rocknroll impotence ish. Casualties include Hagar the Womb (to be found in totally wired 3) and Evil I - a peice I rewrote and chopped down to a

mere slip of its former self. But this was unavoidable due to a large chunk of space having to be dropped. Also copped it was a lengthy discourse on the records I'd plundered, and I certainly won't be regretting that.

This is the concluding part of Incendiary volume 1. Whether there'll be a volume 2 or not is a matter for conjecture. I won't commit myself, and why the fuck should I? You can wait in suspense!

'I'm sick of you...' an old Iggy Pop single, found at the back of the rack... and I am! I am sooooo angry! Really I am! I'm really wild! Absolutely livid, even! And extremely sick... sick of the angry impotence of so many fanzine writers, and their self-styled 'angry pages.' Pages where

they talk about how angry they are, how wild and red-faced they are. Gosh! It's a pity they never get round to telling us what they're so angry about, eh? My guess is that they aren't, and in reality they are just teddy bears, and cute with it.

"The vagueness of our discontent is the mark of its permanence." (Orwell.)

"The vagueness of our anger is the mark of its impotence." (Moi.)

(Hang about, 'our' anger? Not mine - I know exactly who the enemy is!) And talking of the enemy, here's a brief analysis of the music world, & the assorted enemies contained within. REALLY IT'S JUST AN EXCUSE TO INSULT AND START ARGUMENTS, HA HA HA!

NO GARBAGE NOR TRASH TO: 40 LADY SOMERSET RD, LONDON NW5 1TU.

The disease of this age is banality. Nowhere is this more apparent than in the independent/alternative music scenes. The pretence of radicalism, that everyone subscribes to, bands, zines, critics, the punters (for that is what they are), once dispelled leaves only a rotting husk. It has been rotting since 1977. There is no need to go into this, although I will do at some point, but that can wait for an issue. The fact, yes it's a fact, the only people who will deny this are those with a vested interest in charades, the fact of the absolute mediocrity is re-enforced with every new release, every gig, every action in the alternative arena. Looking back to Incendiary 1, ha ha how could I bother insulting the likes of Skeletal Family? There is nothing bad about them, indeed the majority of bands have no bad points whatsoever. AND THAT IS EXACTLY WHAT THE MATTER IS. They have no faults, and neither do they have any qualities. They are completely bland. They cannot force any sort of reaction from an audience - no shouts of joy nor disgust.

*Not true - the audience do react but purely to fool themselves into a sense of enjoyment & satisfaction. These bands merely provoke a reaction as bland & dishonest as themselves.*

A sort of chinese take-away, two hours later you've totally forgotten about them. Who am I talking about? Listen to the radio and you'll get a great long list, read any fanzine and you'll get a list; in short, I'm talking about everyone. Just look at the records I managed to pounce. A fine swag - thirty odd records

and tapes. Yet just ten are worth mentioning, and not all of them are 'essential' - only 'New Beginings' by Pink Industry could be termed that. What a record! It reaffirmed my faith in music, if only for a short while. It's not rowdy, or blunt, but quiet, subtle, understated, but it works brilliantly. Other fab vinyl platters are the Sonic Youth discs, Blood & Roses lp, Ut and Coil 12", and the Abstract sampler -

*Not even 10, & I got nearer 40 records. I've only purchased one new release in the last couple of months. However, I've no hesitation in saying most people would be far more positive than I.*

although beware, it has a track from the Word, who are precisely the sort of bastards I despise - pretty vacant. The Legend 12" is worthy as well - but I can't for the life of me, work out why he throw s his lot in with that Creation pop sort of stuff. They're the sort of blandness I can't (refuse to) abide. All this pop v. rock crap in the NME is mindboggling too. Crap Brit pop or crap Yank rock? No difference. It's all crap. And the number of wankers who wrote into the NME! Morons! 'God, I'm so angry, I'm gonna write a letter.' HAHAAAAH

*Creation: the earlier releases are good, but suffer from a 60's hangover.*

Have you noticed how these pop-prats are suddenly eschewing the qualities of punk? Suddenly they're falling over themselves to shout out how punking they are. Pity they never get round to being punk - rather like the bootboys who were too busy spraying 'Ponk Lives' on the walls

to ever get round to doing something fun. And all this after the event. I'd hoped I'd never have to write this, but i do: Punks dead! Like the dodo!

*(These criticisms apply to virtually everyone in the alternative milieu. The hangover from punk is the main idea I'm expounding here. Not too clear in this, but never mind, eh?)*

It doesn't really matter, it was only a manifestation of a spirit, the same spirit that was the Paris Commune, the sixties, the russian revolution, dada, the spirit that was born with the word 'NO!'

What went wrong? I'll save that for another day, but here's a few insults. Anyone who pays reverence to the myth of 77 n all that should be shot. But not before the cretins who pay reverence to the sixties. Anyone who seeks solace in the past is a shithead. History exists to be pillaged, not 'borrowed from.' And any way, the sixties was the fucking pits - hippies, yeuch!

And there's still people who say that the Pistols weren't singing about anything. Y'know, like types that say Discharge have intelligent meaningful lyrics, and the Pistols were just going on about getting pissed. Talk about showing your ignorance What they mean to say is that they can't (be bothered to) understand the words! Cretins! Cretins!

*Took them 3 years to realise 'God Save The Queen' was anti- & not pro-monarchy!*

And, worst of all, are those who say that everyone should form a band/do a zine/ go on CND marches. Fucking hell! Pilttdown man lives!

ON IMPROVING, in a small way, THE LIFE OF THE EDITOR  
COMMENTS FROM A DISCERNING PUBLIC: mail is a charade - excuses, drivel & dribble. Is it true the public are imbeciles, or just the section who write to me?

## ANNOUNCEMENT

REGARDING CORRESPONDANCE: If you wish to see your name in print, or if you want an off-the-peg ideology, or if you want to steal pages in order to publicise your utterly worthless product, or if you are simply boring,

PLEASE DO NOT.

If you have no interest in real communication, I have no interest in writing to you. Please put all thought of writing out of your mind.

If, on the other hand, this has given you a taste for Incendiarisms and a sneaking suspicion that individuality, creativity and rebellion, and any other qualities you care to add, are well worth putting into practice and would relish the chance to do so - please feel free to contact me. The address is at the front. For people who want to get their hands dirty, and they alone!

*PSEUDO COMMUNICATION IS AS MISERABLE AS THOSE WHO PRACTISE IT.*

*"I suppose it's necessary to get a point across but is winding the reader up the only way?"*

*Fraid so, wanker!*

*"Why was there so much on Brigandage?"*

*Why do I bother paying you any attention, pillock!*

*Why only 5 bands?*

*Yep, it's true, I was asked that. The long answer is there is more to life than bands, and in any case, fanzines don't exist purely for bands to hijack the space. The short answer is fuck off.*

*"Please change my life."*

*This one is true as well. What am I supposed to say? Bank at Barclays? I am not a guru, refuse to be such, so just piss off, lazy git, and change it yourself.*

*I think Incendiary is really good. I did write the fucker, after all, y'know.*

*So? Why tell me? I know its good. I write god that's over. But due to all the drossy mail I got, I'm going to have to make an announcement: → → →*

*And an extra bit of mail. Got a letter from a record company. Well, actually, it was just a press release. From the Precious organisation. Lots of blah about reel radical pop artistes etc. Trad revolution, maaan. Were the goods up to the spiel? Dunno, they never sent me them. I called their bluff, their pretence at being punk. So no reply. They're Scottish, so if you're up there follow the smell, and when you find the swine, kick their fucking heads in. And send me the remains - I'll pay bounty! Oh, and talking of pretenders, the new Clash single is the worst record ever. Come back Abba, all is forgiven.*



(I call 'em music fetishists - but I'll explain that another day.)

**BANDS, ZINES + OUTRAGEOUS CLOTHES** were the trivialities of '77, & are now used to obscure the real ideas of that time.

**BASICALLY:-** being in a band was being shown to be a total waste of time, so go out & live & don't get hung up on stars. Anyone could do it! But that didn't mean you should all do it, more that there were better things to do, & music was just one option.

And talking of the stone age, watch out! Here come the zine reviews!

Most fanzines are so bad, they should give up. At best they're toilet paper. Who am I talking about? Every fanzine, with the exception of these few:

Strom the Palace (Invigorating) Werewolf (stimulating) Armchair Fun (like-wise) Vague (magnificent) Elephant Weekly (great fun) Allied Propaganda (where the Mekons take great offence at Mark Smith's leftie-bashing, pitiful little creatures that they are!) and these few that show signs of climbing out of the toilet bowl and into the universe: Psychotic Snark, Totally Wired, Gutterpress, Alphabet Soup (no 5 is sadly not as good as previous issues). And I should also have mentioned the Legend, Grim Humour and No Class - fit them in yourself.

**RE NME zine extravaganza:** Whaaat a load of shit! People with tunnel vision talking about zines with tunnel vision. And I've said it before & I'll say it again: **Sammy is total nexus!**

If you need me to list the contents of these mags, just don't bother buying them, their delicate flavour will be lost on a nubhead such as you. I can't be bothered to write any more on fanzines - if you can't criticise them yourself I won't do it

for you.

So what is fine in this world of negativism? Precious little, and that is why I object to the constant touting of so&so as (invariably) the new sex pistols. Cos they ain't, they're all second division stuff, not big league **REBELLION**. This is where the difference lies, and it is also where many people will try to cut me down. YES, **FUCKING REBELLION**. Everyone's too scared to shout it out loud, they're even scared to whisper it, let alone apply it.

**(REAL REBELLION, THAT IS. PHONEY POSED REBELLION IS V. POPULAR)**

Petty arguments over which dogma is best and 'well, you know, of course, it would never work' said of notions of anarchy.

**(Among the many stupidities of that statement is that it can be said of just about every political idea, esp. those not yet tried.)** If you are not interested in rebellion and (I'm deliberately setting myself up here by using this word) revolution, then fiar enough, go fuck off. Have that much honesty, please, and don't start acting petty little games of 'teenage wildness' which is what all the music-world rebels are doing. Revolution - pick up a guitar? you wankers!

**MUSIC KEEPS YOU UNDER CONTROL.**

(Guitar swastikas)

The Jesus & Mary Chain don't, by their own admittance, want to change the world and set up workers co-operatives and free the proles and what have you. The fact that people want them to, points to a glaring deficiency in the audiences lives. The same deficiency that makes them follow bands after band round the country, when they know, full well, that that band is not so remarkable as to deserve it. Indeed, what is the use of following a band round these isles and never use the strenght or whathaveyou to some good ends. That's if you do gain some strength from a band. I don't, and can't really conceive anyone doing so.

**There is also a desperation for action - at least something**

**Visible.** Hence the pre-occupation with marches etc, & the growing tendency for rioting. The trouble is, little thought is put into action, as it's generally considered the gesture is enough. Which it isn't. Which is why ultimately, it will fail.

I recently decided, not as experimentation, it seemed quite natural, to stop gigging as much as I had, & freed myself of musicfetishism. Whereas once I couldn't stand the idea of leaving London for fear of missing a gig (not neccessarily a good one even) now I can see what shit I went to, but at the time I needed any old shit, so long as it was musicshit. It was a form of addiction - to the commodity.

It's only rock n roll? In this society, nothing is 'only.' Everything has strings attached and just because we don't see them immediatly, doesn't mean they're not there.

RnR has been invested with importance, and isn't regarded as the entertaining triviality it is. With 'enjoyment' a mathematical formula (eg Bucks Fizz) and with fucked up kids being hooked on Clash-style marketing and with a mass halucination of rebellion amongst the alternative milieu, it is far from being 'only.'

But there is a note of optimism for me to finish on. There are renegades from punk, people who aren't content in the least with memories (some haven't even got those) of previous battles, which, if not won, were damn enjoyable to take part in, and weren't total defeats but liberating experiences. These people realise that the music quagmire isn't the only arena, and perhaps not even an important one. Further more, they are actively looking for new methods with which to change their lives. And don't say your life doesn't need change. It is blatantly obvious that it, and ours, and the entire system-society need changing. The proof is in the question: why aren't we living in our own cathedrals?

Wait-&-see attitudes are not tolerable, and as from now, whereas we might have been either leniant or blind(ed), they will not be tolerated. We are going to make the running from now onwards, in all arenas, and this will culminate in history being made.

Shoot me down if you must, but I know one thing: the last 17 years of my life have been wasted (not only by me) and not one second must pass as dead time.

The lessons to belearnt from punk and its 1985 residue are that its not the big businesses that have knocked us back to square one, but those among us who claim/pretend to be doing something about it and offer as proof a pile of banal record-commodities, or two chords and a plea that 'we're all comrades in the punk army', or a diary packed with gigs either promoted or consumed as pseudo-participation. These scum shall have their bluff called in due time. But first to superceed punk, and to

**BE CRUEL WITH THE PAST & THOSE THAT WOULD KEEP US THERE!!!**

OSTRICHISM: INVOLVES ABSOLUTELY NO THINKING.

Question: which would you rather read, what I want to write or what you want to consume?

The answer is of course, what you want. You don't want to face the (a) truth, interest, all you want is what you've already got. Witness the dullards who ask 'what bands 'ave yer got in it' when offered a fanzine, and on finding it hasn't got their favorite popsters, close their minds to it.

(If anyone doubts this happens, an example from my own experience: at a Subhumans gig (I hasten to point out I don't frequent them, being there for Flowers in the Dustbin & Look Mummy says he. On explaining that it wasn't, that genre could offer, he shut his mind & said no. A case of if it disagrees, ignore it. In other words, ostrichism. Not that I care, this fanzine is far too good for pillocks)

(An example again. Offered Alan McCee a copy of Werewolf 1, and he refused cos forced the pennies out of those groups. But I days later he said he liked it & thanked me profusely for inflicting it upon him.)

Well, fair enough if you don't want to buy this zine - your loss. But when the audience stiffles things to the extent that all forms of intelligent life are frowned upon, well.... This also goes for people buying this fabulous tomb. Dullards, despised by me, and remember, I owe you nothing.

Audiences, basically, are a bunch of shits, with nary a valuable asset between them. The conservatism, the sheepishness, the downright leeching, all these things are the hallmark of the audience. Events are demeaned by the leeching, the spectators wanting to take and never give. The pretence of openmindedness is a lie, and proven to be. They go and see, you go and see, only what your friends go to. If it's unknown you ignore it out of hand. If it's exciting you leech from the atmosphere, turning it into a slaughterhouse rather than the palace it could, SHOULD, be.

And any criticism means a host of blank exouses and insults. After all the audience is always right, eh? They know what a good band is, eh?



But why is it that all the good, adventurous things struggle for existence, & the crap & dull thrive? Still, the purpose of this page is just to tell you you're all jerks - you may not take any notice, but I enjoy telling fools of their foolishness!

### THE DETAILED ANALYSIS OF THE SPECTATOR AND ITS BOREDOM.

Audiences simply consume. They watch a band, or a play, or a football match, or read a book, or whatever. They never get round to doing something, the whole consumption process bypasses the brain. There is no participation, and for a gig to be an event - as many bands seem to want - there has to be contributions from both sides. Even worse sides.

eg; is when the audience pretends support ambition is to get in zig zag, 'Resurrection Joe' (perish the thought!) The same goes for fanzines - 'oh look, I'm doing something' when in fact, the fanzine becomes an instrument in relegating the writer lower - treating bands in a 'star/fan' manner and turning the whole exercise into one of blind adoration. All this consuming means anything with a touch of intelligence gets watered down, perverted, boring. And if anyone is revelling in this slugging, rejoicing in being 'societies victim', all I can say is that as a person, you are the victim of yourself, and your total worthlessness. And I could go on, about the gullibility, the pretence of revolution, all that sorta stuff. Walking away from the audience doesn't mean forming a band, as the consumption mentality still exists. Escaping the audience trap is the ending of non-activity & pseudo-activity, and the start of living.

All correspondence will be either ignored or rebuffed. I've no interest in having a dialogue with morons.





# BLOOD & ROSES

Excuse me if I sound out of breath. That's how it is, and you would be too if you were in my position. There's lots going on, no time to waste, not enough time at all.

There's lots to spur me on, too. One source of inspiration and adrenalin has been Blood and Roses. A tape, an album, a gig that made all others pale (I didn't go out for a month after that - everything seemed such an anti-climax!) and above all, that oh so vital spark. All this adds up tottling skin and shivering spines; this is what makes a man light fires!

Talking of fires, there was a fucking inferno at the Ambulance station one Saturday night. 'Search and Destroy', getting drunk, 'Your Sin is your Salvation', getting kicked to pieces at the front of the stage, 'Breakdown' and the audience did, 'I wanna be your dog.' If you want a set list, or reports on the support bands, listing meticulous details such as the colour of their socks, look elsewhere. You won't get such futile talk from me. That sort of thing isn't really important. That won't generate any excitement, never mind transmitting it to you. And excitement is what this is all about.

'Enough is never enough' is the album and a masterpiece. From the opening bars of the moody title track, to a snapping 'Spit on your Grave', and with one hundred million elements in between, it dazzles and sparkles; perfect for a cold lonely night hunched over a typewriter!

After the delays and setbacks, Blood and Roses are finally going to realise their potential and put a torch to a few attitudes. Fuck the shit.

## This is it!

So with Bob (guitarist) sitting in front of me, drinking coffee and smoking like a chimney, I cautiously slid into my interview technique.

Obvious start: what happened to B&R - the split 2 years ago and the reformation. "Just felt like it."

"We never plan anything out. If something seems like a good idea at the time, we do it."

Then why the split?

"Because at the time, it was becoming too contrived. We were playing gigs and they were exactly the same, there was no spark. Gave it a break for a bit, and found the spark again."

Blood and Roses certainly had their fair share of albatrosses; posipunk and Crowley. We shouldn't speak ill of the dead, but any comment of Positive Punk?

"I think that was a grand joke! Probably one of the funniest things of the '80's."

And Crowley?

"Actually I was just writing something about that... (rummages in bag)..."

there's going to be a special edition of the 96 tape that came out. (Life after Death, a retrospective, after we'd all given up hope of a resurrection) That's come to the end of its run and is gonna be rereleased with a booklet and I've just started writing that."

The tape is turned off, and I read through the article. Very competently written, it explains Crowley, not without criticism, and sets the record straight where many have treated it in terms of 'Into the Abyss' and inverted crosses. (what a gas!) In his spoken words:

"Magic at the moment, it contains images symbols that people don't grasp, and when people don't grasp something they'll fall back on prejudice rather than trying to confront something."

"We live in a world of old rituals. People following an ordered pattern becomes like a ritual. People catch the same train in-to work and they sit on the same seat. I'm told that this is quite famous on the East Grinstead line, that people have these chosen seats and everyday of their life they sit in them. It's ritual and these are constant rituals."

The fascination with magick basically came around by wanting new rituals to contradict the old, by actually making a decisive... by saying 'this isn't good enough, I want my own order.'"

At this point, my interview technique starts to crumble. Bob isn't one to let himself be limited, and his answers constantly go off on a tangent, linking topics up, pausing and thinking. About interviews:

"The way an interview works, if you don't try and talk about what you want to talk about, if you just answer their question questions, you get a distorted of something. If the only thing a journalist asks about is Aliester Crowley, and you answer the questions... a journalist can represent a band by the way they write about it, and if I was reading some of those articles about Blood and Roses, I wouldn't even listen to them!"

There's one in the eye for 'objective' reporting, something I have no intention of trying.

And from here on, the interview is forgotten, the conversation twisting and turning, going on for about 4 hours. TV: "The medium of television could be used, it's not being used, but it could be used as probably the most productive force within history. At the moment, TV is based on submission, submission to the image. Taking control of those images, and using those images that appear on the screen - have you seen Videodrome? (No.) That film is about that... people's imaginations can be fired, through what they receive, because television is like raw fence, it's not like a book, because in a book you translate, but a television image goes straight into you, a television image is raw experience..."

# It's complete.

"You can remember a television series as well as you can remember going to the shop. You remember in this detail, as that much burnt into your mind."

When television is used properly, which I think one day it will be, people will be able to use television for experience and learning."

And suddenly he darts off, via magic, science and Jung, to revolution.

"Anarchy is the breakdown of the society we live in, anarchy is everywhere, this society is breaking down and falling apart... you can use that to create a better, or you can be destroyed by it... education is the only thing that can save the world..."

## By removing ignorance?

"Yeah... alot of people get tied up in the notions of anarchy and revolution, and I suppose I did at one stage, but I went for a train journey, and I went out to believe it or not, East Grinstead. But as I went out of London, I realised there were so many people in the world, that there were far more people in the world than me... that didn't want change... by espousing revolution, I'm enforcing myself onto them, okay, I don't like them enforcing themselves onto me, so I think the best anarchy works within a society... where a person does his best to realise himself around the people. I think that's far more realistic than the notions of revolution, cos... I've known alot of people, since 1977, y'know, 'up the revolution' but they've become disenchanted because the revolution won't occur, because you need the support of the population for the revolution, and that's not going to happen."

An important point. Revolution has become a dogma, a standard that oft goes unquestioned... I digress... further talk of anarchy and utopia.

"...Striving towards utopia is always a good thing but if you ever did achieve utopia, there would be nothing left to achieve... do you understand that?"

Vaguely.

"Once you've achieved perfection, everything after perfection is... so it's not the utopia you're seeking, it's the striving towards it. It's the notion of you striving towards something..."

And once you've got there, it's the 'end' of it.

"You're an anachronism. Once you achieve something you're an anachronism."

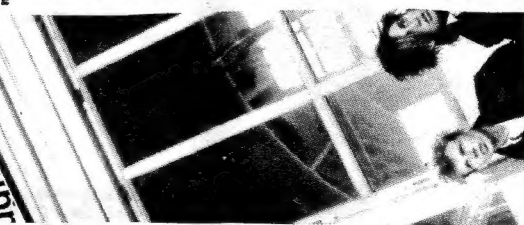
## (SOME) LIKE IT HOT

Education has already been mentioned, cited as the only thing that can save the world:

## Paradise

## MAGI

re, founder a who was the ng around to: CTOBER su all Hippy P...



Saturday April 6th 7-12pm tickets 2.00 / 1.50 concs.

"It's more than that, that was an example ...society as a whole, society has a belief that it will go on forever, and eventually it'll decay... and what comes might be better or worse... I try and make the best of my circumstances. Out of what I've got I try and make the most of it. I try, I don't succeed."

So you're realistic?

"Yeah."

Nuts and bolts politics?

"Nuts and bolts politics is a game, and it's a fiasco that just covers up real things, and until people can relate to gether better, politics remains a joke. If people can't relate to their lovers, then they can't relate to... there's no way they can run a country. And people, especially in England, don't relate... England's sexually disturbed."

Explain.

"It shows through alot. The English view of themselves is that they're cultured, well-mannered. In fact they're prudish, frightened. You can tell, listen to those radio shows, and DJ's will always be implying sex... there's a mass beeping if actual sex was ever to be honestly mentioned. That kind of prudishness... if you can't accept the basis of sex... it means there's very little understanding... of your closest relationships. Your closest relationships should be with your lover. That's naturally what happens, you share the most with your lover. If people remain afraid of sex, afraid of mentioning it, then you can't expect people to be able to run things. Because if they can't have consideration close to home, in their white towers, making laws. Alot of the problems of this world could be sorted out if people could sort out the way they deal with sex. People won't even admit they masturbate!"

I don't think I need comment, except to say go back and read it again - it's true. Blood and Roses mentioned barriers alot. Barriers and limits, with a view to transcending them...

"The main barriers are a lack of communication. It's..."

People aren't understanding each other. "Yeah, if I can't say, anything I say, if I don't say it clearly enough and someone can misinterpret it... I might as well put a brick wall up. That's the worst barrier."

I think people could misinterpret what a barrier is. By saying there's a barrier ... a barrier between audience and the band, by the stage, right. Now there's a sensible reason why there is a stage, especially that stage at the ambulance station. If there'd been no barrier between audience and stage, that stage would have collapsed and I think several people would have been killed! That's a sensible

## Escape From New York

ROSE, drummer ie msuic gel h Jez was at aw the birth undefined, at ing here that sic press punk', 'hippy punk', told me.

What is 'success' to Blood and Roses? "That's a difficult question" (long pause) "We don't operate to a straight plan... at the moment our main objective is to get people to hear the album. At the moment success for us would be if the record was receiving radio play... at the moment that's what success would be... that's a short term thing. But when you start doing things, opportunities arise. At the moment there aren't any opportunities. I see... (sighs) difficult to describe... (long pause) I see Blood and Roses as basically a destructive force (said in a very matter-of-fact BBC voice) ... one of the things that fundamentally motivated the, sort of, really made me think Blood and Roses getting back together again was a good idea, was the Legend of Blood and Roses. Blood and Roses first of all, that publicity, sort of went away for a bit, then the tape came out, the reviews kept up, the name kept popping up, the legend, the legend, the legend. And I don't like legends. (matter-of-fact voice again) So this was initially a chance to destroy that legend for me personally, 'right, get rid of that legend, start something new.' The first thing is to destroy the legend, the next thing is destroying misinterpretations, that's just an extension. I think playing something like 'Breakdown' is just a tiny thing, it's nothing like... playing that, if people one day like that then that's a success. It's... I see Blood and Roses as a constant spreading of horizons, making a wider horizon each time. It's difficult to say what form that'll take, because you can't say we've got a plan, cos we haven't got a plan. That's perfectly honest. Alot of bands naively say this, say we're gonna destroy the world, we're gonna bring down the capitalist state blah blah blah. But because of the extent of that, they'll never achieve it. I personally think just taking the chance and doing little things all the time, builds up to big things."

# BLOOD &

## Your Sin Is Your Salvation

Bob: "I think bands should be more than bands. The ideas and general effects a band has on other people is far more important than the music they produce. The effect of the music is important, the effect of what a band's saying... that's not to say we don't want to be commercially successful, because being commercially successful will provide the finance to be able to do other things."









A walk through Soho..... late at night.... the heart of the metropolis.... so close to the

seat of government.... rubbing shoulders with the business sector.... in the middle of

taboo's, blushes, polite cups of tea, romance and white weddings.... there's a small area

that shouts "CUNTS FOR SALE".... degradation, prostitution, whores, freaks, perverts,

objects, violence.... the most real place in the country.... this society magnified,

examined and dissected.... prostitution is selling your labour, like any factory job....

degradation is part of every working/consuming day.... whores, what we'd all like to be,

if we were honest with ourselves.... freaks, what we all are, though we dare not admit it..

.. perverts, what we pray we're not.... objects, what half of us are treated as, casually

collected and carelessly disgarded.... violence is praised, accessible, forced upon us,

and sex is dirty and not something polite people talk about.... Soho is blatantly vile,

exploiting and corrupting.... it's hounded because of that, because some people can't

stomach the truth.... we are all prostitutes.

# WINNING YOUTH

Thurston: "A lot of the youth in America are totally into that area, showing America for what it really is, as far as a system of America, a total fucking system of death."

$$BInND\overline{e}nS$$

We'll move in now to O. " We're more into this time. I  
 thing totally with this about. th  
 Kim: "And to this time. th  
 Thureston: "And to this time. th  
 We're not... one thing because  
 There's really a lot of bands that  
 generated them, that wanted to  
 just like the Pistols. he sa  
 just like the Pistols. he sa  
 really be good like us, follow  
 bands think like " us, follow  
 that think like " us, follow  
 critical senses. " us, follow

...a mix of  
...hole, takes  
...leading over  
...ing to the fore.  
...are the most access-  
...understandable. The  
...you're into "I lo-  
...That's side one  
...the way the song  
...They blend so  
...tlety. The  
...ured

the same side 2 opens with 'Ghost B...  
sweaty, feverish individuality. The  
are near 'insane', is a delirious pandemonium. The  
vocal and instruments interweaving. The  
words are the most abstract on the LP,  
not even sentences, but a stream of  
images. The whole look superficially normal  
but it may look superficially, but underneath  
it's disturbing. (Justice is right, has  
a disturbing atmosphere about it.)  
It's a disturbing mood is created.  
The collaboration, most conventional  
pounding, but it's a striking  
never to

[illegible]



I Gotta Get Out Of Here!  
There is no way in hell that  
can recommend this band  
even tolerate being in  
same room with them  
they're performing  
Sonic Youth is  
dentist drill drop  
Music to go to the  
A couple of  
around gently  
pulled and  
Youth Wh  
painful  
deceivable

# One Bad Moment In A Night

## SONIC-YOUTH

Sonic Youth new release: Kill yr Idols  
2S 10, Mini-Album

THIS HAD BETTER BE THE BEST THING ABOUT

SONIC YOUTH EVER

So how much do the lyrics matter? They're not being pushed forward as much as the music. Lee: "Well, if they weren't important, we wouldn't use them." Kin: "Thurston writes the ones he sings... he's more sort of intuitive about the way he writes them." Thurston: "I try to leave the lyrics a little more suggestive. Giving a sort of ambiguous quality so you can listen to it but get different perceptions. Not always... get different images from the same things, every time you see or hear the same things, every degree, or hear different things in it, maybe you mean it's more interesting to us to be playing it. If it was the same every time, we'd be bored with it and wouldn't be doing it."

### Of Fun

The lyrics aren't statements, but images... your-eyes: "We're into that sort of close... very decadent sleazy imagery..." Thurston: "Sleazy!" (Surprised) In that sense. Despite the way we sound right now (wired after ordeal by MelodyMaker writers!) we try to come across by MelodyMaker writers! we try Lee: "And sincerity." Without doubt, Sonic Youth are one of the least compromising bands since Punk. They're not prophets and they'd be the last to claim so. They're not hiding under a mantle of artiness, nor hardcore, nor any other shit. They're 100% real, genuinely dan- setting any rules because they have that life, they roll, that great American institution, according to their own desires and that's something we should all be grateful for. More than that, we should be doing that for ourselves.

Zensor Records  
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December 88  
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# KILL YR IDOLS

## SONIC YOUTH

L-R: THURSTON, LEE, KIN, BOB.  
Thank to Pat Promotion.



Lee: "We're just going to do it until we feel it's uninteresting, y'know. If people catch on more and more, that's fine. If they don't, we'll still go on being cool and doing it."



# EVEN THE JESUS & MARY CHAIN SOUND LIKE THE RONNETTES STANDING

TOO CLOSE TO THEIR CAMPS

## "DEATH TO TRAD ROCK" by Nick Brown.

Some months ago, a band from the North of England, called the Membranes, released an EP which was called 'Death to Trad Rock.' This piece of vinyl was outstanding in many ways. The lyrics brought to the public attention matters which, up till then, only a few people had been aware of, together with music which was tuneful but fierce. On it were 4 well crafted 'pop songs.' These were not commonly acceptable pop songs, but pieces of music with tunes that could proudly grace the top 5. However, the music could never belong in the charts, it was pure driving chaos, there were no chords played, no matching bass parts and no carefully conceived drum rolls, ie it was not crafted in the traditional style of playing pop songs, but crafted in its own style. It is this approach, of the two diverse opposites, that makes this record superior to anything else it may share the racks with.

This approach is not altogether unique - check Wire, Pere Ubu, Can, Beefheart - but it is this record which has caused the most impact in the last 5 years. The title of this record is now a common phrase amongst the music papers, in reviews, comparisons, descriptions and even the musicians wanted columns. Maybe this is the beginning of a new awareness in the population, of music outside of the mainstream pop we have become accustomed to.

Pop music has basically remained the same since the invention and rise of the 3 min pop song whoever started the ball rolling, it doesn't really matter. Pop music eg tunes that are popular with the mass of music lovers, has never really changed, perhaps now it can.

Tradition is defined as something, which once created, in whatever form, is a custom or set formulae which is handed down from generation to generation. Put this in the context of pop music and it will be noticed that this is how pop songs have always been written. There are slight deviations, but basically, the tradition of writing pop songs has been to combine a catchy tune and melody with a strong instrumental beat. The structure of these songs is basically verse, chorus, verse, chorus, instrumental solo, verse, chorus,

end. It's been this way since time began, but it's got to stop. Even the Jesus & Mary Chain sound like the Ronettes standing too close to their amps.

Listening to these 'carefully contrived hit tunes' in the top 20 today, nearly every one of them is a re-write of some particular song. At the moment, the current trend is to re-write Tamla Motown sixties soul songs. Even listening to 'new' bands these days, you can hear their influences and see the allegiances on their sleeves. What's the point of re-writing Led Zep outtakes, or, as is the current trend amongst alternative folk, to



re-create the Punk Rock days, or imitate progressive rock bands. Why do so many bands want to sound like the Doors, Velvet Underground, Steppenwolf and even the Lurkers, although this seems to be in vogue at the moment, it's just such a waste of effort. The whole traditional system of pop/rock songs is now exhausted, redundant, obsolete and downright bloody pointless.

A whole new formula is needed to create a new style of music. Anybody who's ever been in a band will claim that they are on the trail, but are they genuine or even understand what's needed. The few who are succeeding are using new methods of creating a new sound; Modern Pop.

This is a form of music that still has the traditional tunes, this is essential, it's just that this time around, the instrumentation is different. An example of this is the Jamaican Rock Steady. This is basically traditional pop music but the instrumentation has moved the beat from the on-beat to the off-beat, thus a new style of music was created.

Back to today though. Modern Pop would consist of good tunes which are backed by music that sounds 'wrong.' It's not that the songs are wrong, it's just to the traditionally trained ear it sounds wrong. When people accept the new sounds, then it will sound 'right.' The problem being that at the moment, everyone reckons they know what pop music sounds like, because they have been brought up to understand and be indoctrinated with tradition, and what this is supposed to sound like. Because of this, contemporary music has become stale. It just seems that in this present day, no-one is willing to be inquisitive about music. This smacks of hypocrisy because it is human nature to be inquisitive. Once people realise that the faults are within themselves, then a whole new spectrum of music can be explored because the mind will be more open to accept new sounds.

The reign of traditional pop/rock must be stopped, and more bands must be given the chance to create and develop new sounds using different methods and styles. The idea is to join together good tunes with music at the other end of the pale. The resultant clash is 'Modern Pop.' Even with traditional instruments, ie guitars, bass, drums and voice, this can be achieved. You've just got to give it a chance.

I'm sure everyone reading this will agree with what has been written, because slagging trad rock is the hip thing to do and you wouldn't want to be called a boring old fart by your friends, would you! However, if you believe what's been written, then think, form your own views and act on your beliefs and convictions.

Death to Trad Rock, long live the Modern Music in this supposed Brave New World - Do You Dig, Daddio?

## Do you dig, daddio?

*(Optimism over & above the call of duty, Nicky - cynical old bastard Slam)*

The rejuvenating power of the Membranes: After a magnificent gig at the 'Room at the top' club in Chalk Farm, featuring the massed feet-in-the-air dance & much falling plaster, even this cynical old bastard of a fanzine writer was feeling young, sprightly and enthusiastic. This feeling lasted for fucking a-g-e-s. In fact, I feel it even now. Been a few lapses here and there, but all the reports are true - The Membranes really are a tonic for the entire world. Drink 'em an' see!

John the saintly. BUT BOGSHED ARE CRAP!



## VARIOUS MUSICAL ITEMS.

EVIL I are good - one of the few promising punky bands around. Did an interview with them that had to be dropped due to lack of space etc, but take note that they're recommended, with a full sound (sommat to do with being a 6 piece!) that doesn't get clumsy. An adventurous approach, lets hope they do something with it. And they send us th s joke:-

What have a duck, a swan and the gas board in common? They can all go stick their bills up their arse. Got dragged off to the Bass Clef club in Old St, to see a band by the name of THESE

TENDER VIRTUES. It's not very often I go to a gig and rave for days afterwards, except for Brigandage gigs of course but this band are damn good. They've an element of Victorian Dickensian street urchin about them, with a big soul/music-hall/cheeky sound. The effect is an amalgam of just about everything under the sun; no doubt I could find anything in that melée! Live the energy isn't best described by the sweat, that would be to miss the point utterly. Basically, they're bloody marvellous, and the world should take note.

A quote from Zig Zag (how the fuck...?) From the Alien Sex Fiend interview:

"Why should we give a toss," asks Nik, having declared it his life's ambition to empty a gig such as Nottingham ("The first three rows had beards!") after two numbers. Having heard what these people leave on telephone answering contraptions, I can do no more than say I'm converted. Starts of ish 1, Folk Devils, put out a phenomenal 12", called 'Fire & Chrome.'

A vicious record - yesyesyes. And on the subject of ish 1, apologies (whats this?) for putting NewModelArmy in - they're crap, thuggish, and can fuck off back to the new authentic sweat pool, with Springsteen & other mindless farts.

MANIC DISTRIBUTION: Box 666  
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CHELTENNAM RD, BRISTOL 6.

The new Fall lp is excellent. You should all have a copy by now. Other recommended listening is Metal Urbain, Shop Assistants, the Legend (new 12" on vinyl drip - I'm his no. 1 fan, and he is god!), Mark Stewarts Mafia, Vic Goddard, George Gershwin and the sound of my own voice.

Two tapes to recommend :- Sleeping with the Fishes are totally mad. Psychoslaughter with alchemy and a Martini philosophy thrown in. All this is ripped off the notes, I haven't the words of my own to describe them. 'Cept 'totally' that fits in somewhere. £1.50 to Nick at the Werewolf home. No apologies to anyone who hasn't had goods reviewed - I don't give a damn about dross and therefore don't give a damn 'bout you! Wild hey? Nah. just sensible.

"The Music.Hater"  
(I collect records just so I can scratch 'em)

*AZ records are okay - search 'em out, esp. sinister cleaners.*

NOTE: BOTH TOTALLY LIRED & GRIM HUMOUR DO ZINE DISTRIBUTION AS WELL.

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PINK INDUSTRY. ALBUM OF THE ISH, AND OF THE YEAR.

AN Y ONE  
CAN BE A

# BRIGAND

'THIS bloody nonsense—par-  
don my French—has gone on  
long enough,' says King Charles  
III, addressing the mob in  
Trafalgar Square, as Britain  
drifts into anarchy and one long  
general strike. 'Any of you seen  
a government about recently?'

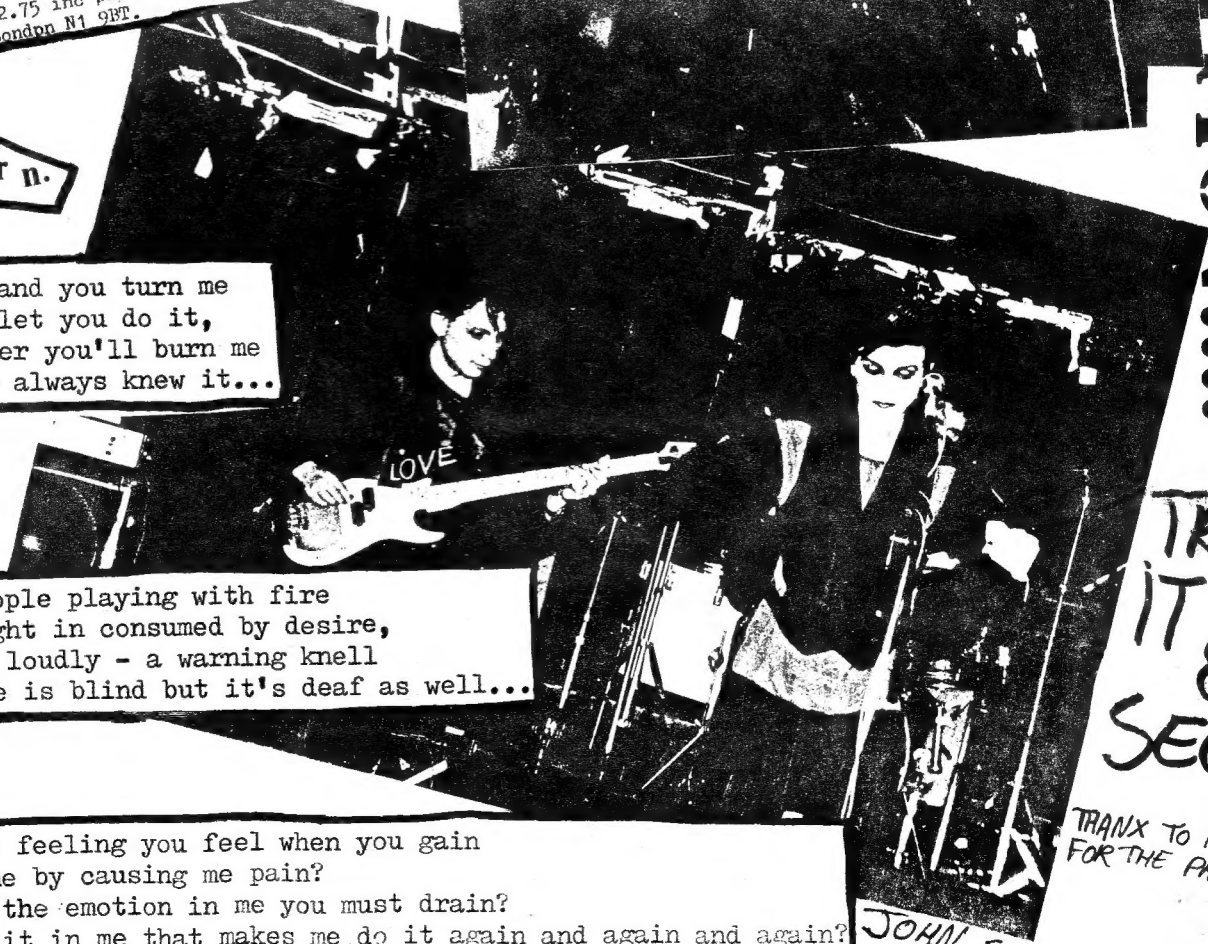
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RIPPED  
& Torn.

You twist me and you turn me  
and I always let you do it,  
One step closer you'll burn me  
But I guess I always knew it...

Dangerous people playing with fire  
I stepped right in consumed by desire,  
A bell rings loudly - a warning knell  
they say love is blind but it's deaf as well...

What is this feeling you feel when you gain  
power over me by causing me pain?  
And what is the emotion in me you must drain?  
And what is it in me that makes me do it again and again and again?



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THANKS TO MAN  
FOR THE PHOTO

JOHN S.

A DRY GUIDE TO SELECTION...